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ABSTRACT

This paper relates problems of today's world to music education in general, and the Kodaly program in particular. An eclectic approach to developing music instruction based on the work of Suzuki, Orff and Kodaly is suggested and the principles of instruction formulated by Zoltan Kodaly are reviewed. (Author/RH)

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MUSIC FOR OUR CHILDREN'S CHILDREN

By

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MUSIC FOR OUR CHILDREN'S CHILDREN

INTRODUCTION

This paper is dedicated to the FUTURE of the KODALY PROGRAM! It is meant to challenge the thinking of those who are deeply concerned with the future of our boys and girls, those who hold dearly the great dream that EVERY child should have the educational opportunities for the fullest possible development of his or her every potential, and those who see MUSIC as a vital, dynamic NECESSITY in EVERY CHILD'S healthy development. Understanding the possible musical needs of TOMORROW'S children means searching for clues in the present, analyzing trends from yesterday to today, and studying developments in all related areas of learning.

This paper will try to look at the problems of today's world as they relate to music, the society in which we live, and the music that vibrates with it, and, the possible future world for which we must prepare our children. The paper will also try to pinpoint the tremendous values that lie in music and lean toward the healthy growth and development of today's as well as tomorrow's child. In so doing, this report will ask you to look only briefly at the great strides that already have been made in the world-growth of the KODALY

PROGRAM; it will ask you not to rest on these laurels, but now, to take a good look at what may lie ahead, what may be the future. It asks you to recognize that the KODALY PROGRAM faces a tremendous challenge, and that, perhaps RIGHT NOW, even at this very moment, it may be at the crossroads of its entire history.

Perhaps YOU, sitting here in the City of Sydney on this AUGUST day, 1979, may be the very first to consider and perhaps draft plans for that future of the already famous KODALY PROGRAM. For, THAT future to which we are referring, and the possibility of an even greater extension of KODALY for EVERY boy and girl, demands that YOU, the leaders of the KODALY movement, take a new look at the changing world around you and accept the fact that we have NO time for petty dissensions, for personalities, for ANYTHING that keeps us from getting our heads out of the sand and into the light of reality!

For the world is changing as we talk about it, changing as we WALK upon it (as Oppenheimer used to tell us*), and anything that does not change and adapt to the needs of this

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*Robert Oppenheimer, renowned physicist, often said that one thing that is new is the prevalance of "newness," the changing scale and the scope of "change" itself, so that the world alters as we walk in it, so that the years of a man's life measure not some small growth or rearrangement or moderation of what he learned in childhood, but a great upheaval.

constantly changing world will, of necessity, be lost along the way. Those connoisseurs of "change," who have so desperately searched the present in order to find some clues to the future, tell us that the dynamics of constantly accelerating "change" will mean new concepts where "far" can be "near," "slow" can be "fast," "high" may be "low," "more" may mean "less," the power of abundance may destroy egalitarian education, and the world of INSTANT everything may even move into LEARNING! These connoisseurs of "change" are asking us to be prepared for the TWENTY-FIRST century that could even mean automation of the child and denial of feeling and emotion. This paper must ask you to think about the effective role that MUSIC should and CAN play in the development of that child of the future!

Our educational systems have not in the past taught emotional adjustment nor how to "cope." They have, instead, pushed the young into blocking feelings and living with "stress." MUSIC CAN and MUST play a dynamic role in helping children develop awareness of their own affective behavior and the ability to "cope" with stressful situations as well as awareness and proper evaluation of the emotional responses of others.

In order to meet the challenge of a world where training in "logic" and training in the significance of a problem will be far more important than highly developed mechanical skills, NEW "concepts" will of necessity develop; "values" will change

and even our definitions will change. Take the meaning of "intelligence," for example. Psychologists were wont to measure intelligence in terms of the ability to perform certain tasks; intelligence quotient meant the level of a person's intelligence. Now, the stress will be on the ability to adapt to changing circumstances and this, of course, is related to "learning" and the child's development from the moment of birth and possibly even BEFORE birth, as KODALY would have told us. We, in music education, concerned as we are with the finest developmental possibilities for every child, must study carefully the world of today and the potential for the child's world of tomorrow and discover the multitudinous relationships in learning in MUSIC and then plan our program based entirely on the wisdom of KODALY and the needs of our children's children. This, in NO WAY, means the destruction of KODALY concepts as they stand today; this, in EVERY way, means reevaluation and new development, with possibly GREATER stress in certain areas and LESS stress in others. For example, let us look at the physiological needs of early infancy. We are already beginning to develop programs stressing musical needs of our children from the age of two-months. These must now be coupled with physiological needs as well as the already recognized psychological needs.

The needs of children in a changing world are far different from those in a static or even slightly more stable society. In many nations, the day has GONE when tradition, family,

grandparents, and the like brought the heritage of music into the life of every child; the day is NOW for the care of children to be more and more relegated to non-family members, outsiders and peer groups that play a larger and larger role in society. That TELEVISION set that we talk about so much, and wonder about its influences on our children, has ALREADY become an ERSATZ parent to many children. We are told that the boob-tube has within its capacity the power to decide WHAT KIND OF PEOPLE we will become, and yet we have allowed it to become the purveyer of TRASH and made no attempt in the education of our children to help them learn to evaluate what they hear, and become more discriminative of what they choose to listen to, etc. The KODALY program CAN and MUST play a role in the development of discriminative listening.

As MUSIC exists today, it is for merchandising and profit instead of being for the development of the child and the enjoyment of the adult. Music has become the greatest selling "agent" of all times. It "sells" anything and everything from CAT FOOD to CADILLACS. In my country, you used to go grocery shopping and get Bach with your beans and Mozart with your mayonnaise; now you get acid rock in the food markets and punk rock in the elevators, and the purveyors of jive and junk ask, "Who knows the difference?" And no one does. Certainly not the children. For, we are short-changing them badly by NOT giving them opportunities for understanding

and not developing a value system for the world in which they must live.

Instead of the child's musical development existing for the joy of participation, for the tremendous pleasures of increased musical understanding, or even for the use of music as a TOOL in developing emotional balance or skills in other subjects, now music for the child has deteriorated in many places to one thing only: its use as a commercial product. If this is what we are willing to see continue, then we may as well enjoy our sublime ignorance of what is happening all about us, continue to wear blinders and forge ahead concentrating only on building technical and performance skills in music and ignoring a world that WILL NOT CARE unless WE make them understand the real reason for caring and that is the true value of developmental skills in music in relation to the growth and development of our children.

If we have any desire at all to see the fantastic values in music utilized to the fullest extent in the healthy development of our children, then it is time to take a GOOD LOOK at ourselves in KODALY development, see where we are and where we are going. This much we know. The techniques and the technology that we develop MUST meet the needs of the specific society for which it is developed. THE TECHNOLOGY MUST MEET THE NEEDS! One can almost hear you gasp for breath! But then KODALY experts gasped for breath some ten years ago,

when a psychologist DARED to suggest that ALL of us in music should PERHAPS (perhaps only) take a look at what was then happening in the area of "reading readiness" and feel secure that we were starting "reading" at the appropriate time for the individual child in music.

SO, TAKE ANOTHER DEEP BREATH, for the time is NOW! No longer do we dare spin our wheels or get stuck in a rut following the old "calf paths" in preparation for a world that will not even exist, in preparation for needs that will not be there, while we, meanwhile, ourselves become VICTIMS of technological developments. Thoreau warned us about that when he said that men had already become tools of their tools. Matthew Arnold said pretty much the same thing when he told us that our faith in machinery was our besotting danger. Yet we know, as Daniel Boorstin has so ably pointed out, that this same machine is the "greatest witness to man's power."[1] There has never been any quarrel with the fact that the machine has enlarged the life and eased the path of ordinary man. But, think for a moment what else it has done. The machine and contemporary technology have become the CENTRAL FACTORS of our whole lives. We move WITH the machine, we live BY the machine; almost every phase of ALL communication exists VIA the machine; we fall

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[1]Boorstin, Daniel, The Republic Of Technology: Reflections on our Future Community. New York: Harper and Row, 1978.

asleep with the machine and even dream with the machine. Shall we take a soma tablet? But, the machine in our lives has also proved disastrous to many, and the examples are myriad, especially when the technology of the machine did not fit the needs of the society in which it was used. That vaunted "green revolution," in which high-yield strains of rice and other crops increased food output, also squeezed out and impoverished small farmers, who lost not only their means of support, but frequently their morale and incentive FOR work. In that case, the "green revolution" only served to further widen the gap between the poor and the rich. The introduction of enormous tractors in Pakistan also displaced tenant farmers. One of the worst cases of the technology NOT fitting the society can be cited from the Philippines to the Barbados where mothers shunned breast feeding in favor of the new powdered formulas despite the fact that they had NO clean water for mixing, NO fuel for boiling the nipples and bottles, and NO sanitary storage for keeping the formulas. The result was a loss of nutrients and a loss of immunities from the natural mother's milk. The threat of MORE malnutrition and MORE diarrhea was certainly not needed!

One could go on and on with examples. There are accusations that the WORLD BANK is actually binding the poor to poverty. This is what Charles Weiss, science advisor to the WORLD BANK told the International Technology Conference last year (1978). "Evidence is piling up that the impact of the introduction of ANY piece of equipment--whether tractors in South Asia or

waterless toilets in Vietnam--depends heavily on the social and institutional structures on which it is superimposed."[2] And YET, the computer has become an extension of the human brain, the telescope and the microscope have become extensions of the human eye, the telephone has become an extension of the human voice, and the steam shovel an extension of our arms and hands. So, whether we are talking about technology for the Third World or technology for the advanced nations, we are talking about "change" and what is happening to the people & the children in that society. And it behooves us, as intelligent planners for the future of KODALY and the guardians of this remarkable program, to consider the significance of technological advances in the area of sound and reproduction of sound and to direct our thinking to the possible world of tomorrow, for if today's children are already girating to the incessant pulse of the disco and refuting the values of musical knowledge with myriad examples of success and gold in the palms of the musically ignorant, then, we are in deep trouble unless we plot a course that is built upon understanding first, the "children" in a changing world, secondly the "society" in which they exist, and thirdly, the "technology" of a program adapted to their needs.

We are, nonetheless, extremely fortunate music educators.

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[2]Robert C. Toth, "Fitting Technology to Need Held Critical to Third World," Los Angeles Times, June 18, 1978.

we are basing our music education program on the philosophy of ZOLTAN KODALY, a man of great vision and exceptional perspicacity. His keenness of judgment cannot be refuted for he built his philosophy entirely on fitting the program to the society! Unfortunately, we have neglected or shall we say, temporarily lost track of a few of his most basic concepts, while valiantly striving to build great technical skills. But, we have a solid base upon which to build our structure and MORE work than you may realize has already been done by a few to bring the KODALY PROGRAM closer to the needs of the contemporary child. But, before we quote you chapter and verse with regard to KODALY'S thinking and report to you recent developments in the KODALY MOVEMENT, we would like to very briefly review with you the GENERAL PICTURE of what we now know about the DEVELOPMENTAL NEEDS of children and how this relates to learning in MUSIC, for, just as surely as "junk" foods (as a steady diet) contribute to poor bone formation and even to malnutrition, so does "junk" music (as a steady diet) contribute to cultural disadvantage!

DEVELOPMENTAL NEEDS OF CHILDREN

For at least the last one hundred years, we have been showered with advice on how to bring up children: first the ministers, then the educators, then the psychologists and the psychiatrists, then the doctors and now the politicians! Everybody knows exactly what the child needs and how to give it to him, and yet

we are finding that our public school graduates know less and less about more and more at a time when it is vital that they learn more about more! As the world accelerates in its changes and it becomes more vital to understand how children learn in order to prepare them for the learning needs of their future lives, we find many "pat" answers, many simplified analyses. None of these is satisfactory, for the developmental problems are very complex and there are no easy answers. Nonetheless, it is vital that the KODALY teacher understand the problems that do exist and the solutions that have been proposed by so many in so many fields of learning.

The Child Development Movement itself got under way after World War I when the theories of John B. Watson, the behavioristic psychologist, were in vogue. According to Watson, practically anything could be accomplished with a child provided that the conditions were appropriate. Mark well how we have come full circle! As Watson's influence declined in the 30's, hereditarian, Arnold Gesell, captured the attention of parents and influenced a whole generation until the Freuds, father Sigmund and daughter Anna, came on the scene. Through the writings of Benjamin Spock, the Freuds, as well as John Dewey, were interpreted, and another generation of parents was influenced. Unfortunately, however, much misinterpretation took place and a kind of permissiveness influenced parents and even teachers. But as the importance of the Freudian concepts began to wane, a new figure appeared on the horizon and the theories of

cognative development of Jean Piaget and his adherents took center stage in the 60's. This led to an emphasis on the importance of providing early learning experiences and stimulating environments for the very young child. Although there have been amazing results with very young children in many areas of learning and most especially in MUSIC, yet today, a certain disillusionment with very early learning as a "panacea" for all learning has set in and the value of each and any "recipe" is now being questioned. Through all of this, the music structure of KODALY was being refined and enlarged but in the United States and in many other countries, it suffered adaptations that had to fit the prevailing philosophy of the general education program and the schedule that provided very limited time for MUSIC.

After some 50 years, the Child Development Movement has been taking a look at itself recently and what does it report? A lot of time, effort, and, in the United States, a great deal of money has been expended with what results? It seems that we have a set of OLD problems that we still have not solved and now a set of NEW problems that are directly traceable to our contemporary technological society. In the Unites States, when politics entered the picture, and the government began to subsidize a number of very worthwhile programs, we saw a mood and spirit in the GREAT SOCIETY that was America at its very best in an attempt to bring about educational reforms to meet the needs of our children. Unfortunately, the Vietnam

War destroyed the continuation of most of the programs and local governments were unable to assume the financial burden for continuation. Most programs were lost after a few years. It is NOT a fact that NOT ONE of these programs worked, but, rather that they were HARDLY TRIED. If we had been allowed to continue these programs for another ten years, the development of a very fine KODALY program in America would have been one of the most important results. Unfortunately, the loss of Federal subsidy meant the loss of the whole program in most cases.

But in the United States, this much we have learned after 50 years of nursery schools. The overall experiences in early childhood DO have a major impact on the quality of adult living, BUT the hard analysis of experimental facts gives us NO positive information on "how" the child learns or exactly "how" the teacher gets the child to learn, etc. Despite all of our learning theories and attempts at their application, no indisputable correlations exist to prove any of our learning theories! So, at this point in time, we are reorganizing our points of view and attempting to understand the "needs" of the growing child and how MUSIC can play a role in fulfilling them. One can very simply organize the developmental needs of children within four very broad areas of the child's individual growth: his psychomotor, cognitive, emotional, and social patterns of individual development. These areas are, of course, in no way exclusive of each other nor isolated from each other but quite

contrarily, develop concomitantly, interrelatedly, and they interact and influence each other. To isolate one from the other in experimental observation is impossible and therefore all experimentation must take this into account.

In the psychomotor area of development, we now have a great body of NEW knowledge ranging all the way from the prenatal stages into the stage of the young adult. Many notions about how human beings learn have had to be revised; music educators should know about these. For example, studies of prenatal development have identified many facets of intrauterine environment that affect growth of the organism. Many factors that were formerly thought to be hereditary, i.e., determined by the genes, are now attributed to prenatal environment. (AND, it was KODALY that told us that MUSIC should begin nine months BEFORE the baby is born!)

We now know that in the earliest childhood, these psychomotor developments include various sensory abilities, many of which show relationships and influences with music. Manipulative activities, large and small muscle developments, eye-hand coordination, left and right sequencing are but a few of the early developments that should be considered in planning music for the earliest stages. We already know that music games do influence the development of intellectual processes through useful language construction, through higher verbal thinking and the beginnings of abstractions, through temporal as well

as spatial understanding.

These are but a few of the concomitant relationships that develop with psychomotor learning but are usually accounted for only in the cognitive areas of development. Many studies point to the functional importance of MOTOR skills in already acquired abstract representations. But whether the motor skill is as simple as printing the letter "R" or as complex as skating the figure "8," similar internal and external conditions for learning should be planned for the learning conditions of the related music instruction. By this we mean that the procedural and sequencing plans as well as the periods of practice and the development of kinesthetic timing should be parallel in development for music and motor skills, for only when a child reaches a certain level of muscular development can he deal with particular problems of locomotion and mobility concomitant with the development of related skills in music.

In the area of cognitive development, we now have a fantastic amount of new information much of which is very important to the KODALY teacher developing sequential materials. Unquestionably the work of Jean Piaget has led to a greater understanding of the student's changing ability to learn ideas, concepts, vocabulary, facts, etc. Piaget described five phases of cognitive development which roughly parallel Freud's phases of emotional development. In the last 15 years, we have seen an amazing resurgence of interest in the cognitive processes

of children. This has brought about much research based on Piaget's theories of cognition.[3] The nature of learning and the "conditions" of learning have also been explored very comprehensively by Gagne and others,[4] and the structure and function of intelligence has become an integral part of the study of psychosocial dynamics. More and more overlapping and intertwining can be seen in these explorations in learning.

We are now exploring learning as a NEED fulfillment and developing new learning-motivation theories. The interaction between cognitive learning and emotion is seen on at least three levels: (1) associative learning (facts and details presented by others, accepted and stored); (2) conceptualization (material organized, inherent meanings and structures discovered); (3) creative and self-direction (ideas, knowledge used creating something new -- at least to the student).[5]

We are now discovering the importance of the "process" of learning to the "needs" of the learners. This is an

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[3]Irving E. Sigal and Frank H. Hooper, LOGICAL THINKING IN CHILDREN. (Experiments based on the theories of Piaget) New York: Holt, Rinehart and Winston, 1978.

[4]Robert M. Gagne, THE CONDITIONS OF LEARNING. New York: Holt, Rinehart and Winston, 1977.

[5]John A. R. Wilson et al, PSYCHOLOGICAL FOUNDATIONS OF LEARNING AND TEACHING. New York: McGraw-Hill Book Co., 1977.

extremely important but very complex stage of our development in the understanding of how we learn. The tendency has been, in the past, to emphasize the work of the teachers rather than the activity of the students. The emphasis has most often been on compelling the students to work; now we are setting up situations where the students feel COMPELLED to work. This is an altogether different approach to teaching as well as learning. We are broadening our scope and seeing the interrelationships for the first time. We are looking at the student's need for approval, for status, for affection, and for belonging as we now specifically plan our classroom activities in terms of cognitive development. The complexities of individual needs taken care of in group instruction are a tremendous challenge in KODALY planned instruction. It is no longer just learning the techniques of music and KODALY pedagogy; it is understanding the technical developments in terms of the children!

The world of exploration and experimentation in cognitive development is vast and complex. Time and space do not permit a comprehensive report in this presentation. Suffice it to say that new information is available in areas from early sensory perception to the growth of intellectual power. We now know more about what the human infant can perceive at birth (visually, aurally, etc.) and at the other end of the spectrum, we now know more about the rate of development of mental abilities, patterns of intellectual

functioning, and the mechanisms that affect intelligence. We have begun to identify those intricate differences between intelligence, ability, capacity, and achievement where learning is concerned, and we are beginning to discriminate more carefully what "learning" we are actually testing. We now accept the facts that both genetic inheritance and environment have significant, measureable effects on intelligence and that "self-expectation and rewarding or punishing experiences can, over a prolonged period of time, markedly increase or decrease the functioning level of intelligence."[6]

We do not, however, know very much about the phenomena of "listening." Studies tend to show that there is no relationship between intelligence, musical ability, socioeconomic status or environment and listening skills, but that contrarily, listening skills CAN be learned and CAN be developed even in young pre-school children. We do know that visual aids can assist aural discrimination as well as memory in listening. But experimentally valid research has not been reported on factors of listening discrimination, span of attention, or even attitudes toward music. What we can plainly see without too much research is that children of all ages today respond at the highest affective level to popular music which is all that most of them ever hear in my country. But longitudinal studies showing attitude changes with a large variety of

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[6] Ibid., p. 299.

listening experiences have yet to be reported.

We do know that a positive relationship exists between auditory perception and reading success and we also know that developing auditory perception can be greatly enhanced by specific music instruction. It is therefore our responsibility in planning the sequential structure of KODALY instruction to plan in terms of the needs of the child.

In the area of emotional development, we see a dramatic pendulum swing in stress and interest. Twenty years ago, parents were greatly concerned with their children's emotional well-being; today, they are concerned ONLY with their intellectual achievement. One puts one's infant at birth on the pre-school list, and at the pre-school age, on the prep-school list! Japan and Russia, while being different in procedure, are nonetheless prime examples of primary concern for their children's development being that of intellectual achievement. Again, we have come full circle: First, according to Watson's plan of "conditioning," children were raised too strictly without concern for love and affection; next, according to Spock's directions (widely misunderstood and misquoted), children were brought up too leniently and too permissively, resulting, we are told, in "flower children" and "hippies"; now we hear the shrill screams of "back to basics" and MUSIC is relegated to the "frill" area. The fact

that music IS a basic and IS the discipline MOST capable of helping children develop emotional balance is lost in the hue and cry.

In the last 30 years, a tremendous amount of concrete knowledge has come to us from the research of B. F. Skinner in the area of emotional development. Skinner was able to prove that even the normally peace-loving pigeon can be conditioned to become actively hostile and an aggressive warrior.[7] The fantastic implications of his research, in terms of LEARNING aggression, as seen in the case of most young delinquents, is very obvious. Skinner would NOT have told the parent NOT to strike their children for fear of it leading to a sense of inferiority, NOT to overprotect their children for fear of leading to insecurity, but rather to search for that which is desirable and constantly reinforce every tendency in that direction. His accent is NOT on the negative but definitely on the positive. An understanding of Skinner's operant conditioning enables the teacher to stress positive approaches. In the KODALY program, Skinner would be certain that the teacher had set up an obviously very attractive plan for the earliest musical experiences and reinforce them from then on. The child's success and pleasure as earliest experiences in music must continue if that child is

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[7] B. F. Skinner, SCIENCE and HUMAN BEHAVIOR. New York: MacMillan, 1953.

to develop a sense of confidence in himself and a self-image of competence and pride. Here again, we see the intertwining of children's needs for approval, status, affection, etc., as being both emotional and cognitive needs.

In the area of social development, there are also many overlapping factors of growth. The child and/or the student is, first of all, a social creature and as such needs social contacts. Whether or not the parent or teacher is aware of it, the child still learns his earliest and most basic patterns of behavior at home and at school, and furthermore, the use of MUSIC is one of the finest avenues for developing excellent social patterns of behavior. This we feel we know, but have not as yet developed the research that substantiates it.

As a matter of fact, while we have a tremendous contribution of scientific knowledge in most areas of understanding the growth needs of children, relatively little has come from the social sciences. What we DON'T know about children's developmental patterns of social behavior is astonishing, but what we DO know is that despite the continued growth of "peer" influence, parents and teachers are STILL the most important factors in a child's early life and developing social behavior. If our goal is to help the child develop to the fullest extent his potential, then we must think in terms of his needs for learning as creative and self-directed

and his needs for social contacts as balanced and sensitive to the needs of others.

The subjects of self-discipline, self-direction, creative behavior, and attitude formation are vital in any study of psychosocial dynamics. We know that attitudes are LEARNED and that NOTHING in a person's genetic inheritance predisposes him to any particular attitude. This is very important in music education. We know that self-discipline and self-direction are also LEARNED patterns that develop through positive reinforcement in a child's experience.

What does all this mean to the KODALY teacher? It means that the KODALY teacher must know much much more than the pedagogy of KODALY! For if the social climate for fine music instruction is enhanced by the stability of good discipline, fine attention, excellent attitudes, etc., then KODALY teachers must understand their responsibilities to the children in developing systematic and positive reinforcement of those responses desirable from the children; for children LEARN to engage in desirable behavior.

They tell us that the happy classroom is one in which the students are learning, growing, and producing. If this is true, then the KODALY teacher who can generate and maintain great music enthusiasm in a self-disciplined classroom of calm and quiet -- except for the beautiful sounds of music --

is contributing to the happy and healthy emotional, social, and mental development of the students.

REVOLUTION IN EARLY LEARNING

Most of us can still remember those early psychological studies of identical twins where twin #1 at about 12 months of age was taught slowly, step by step, to climb a set of steps while twin #2 was not allowed to go near them; some eight or so months later, twin #2 was taken to the steps and with no help whatsoever climbed the stairs immediately! This meant to us, in education, that maturation was the vital factor necessary and fundamental to all learning. This meant that you were NOT supposed to teach your child to read or count or develop any intellectual skills until he was judged old enough or mature enough. One automatically started one's piano lessons at the age of eight because before that would be a waste of time and money.

But then came another point of view dedicated to the young child which declared its belief in educating the "whole child" and not trying to teach specific skills in an organized sequence at all but allowing the child to learn from his own experiences; these would involve all aspects of his life: his relations to other children, his emotions, his environment, his actions, his fantasies, etc. The Early Childhood Education movement became so entrenched that it soon became known as the "establishment." According to Maya Pines in her

book Revolution in Learning, an "undeclared war" has been raging between the Establishment and those innovators in education who wish to explore cognitive or intellectual growth.[8] The battle also rages around theory. Many of the innovators' ideas are based on Jean Piaget and on Lev Vygotsky, a Russian psychologist who died in 1934 but whose work dedicated to children's language development has recently been rediscovered.

In several parts of the United States, many exciting projects which refute most of the strongly entrenched theories are presently going on. Pines reports several: (1) the Pressure Cooker approach of two young men at the University of Illinois in Urbana who concentrate "fiercely on a few areas, and drill the children like marines for two hours a day." So far it has produced astounding change in culturally disadvantaged four- and five-year-olds. (2), the Talking Typewriter of O.K. Moore from the University of Pittsburgh. Here children as young as three and four learn to read and write and compose poetry in the low-pressure way with an individually tailored program for each child. The system involves the talking typewriter (a slightly modified electric typewriter), plus dictation equipment, exhibitor, and a human instructor, or an

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[8]Maya Pines, REVOLUTION IN LEARNING: The Years from Birth to Six. New York: Harper and Row, 1970.

alternative plan of a $35,000 automated machine called the ERE (Edison Responsive Environment) that can be programmed to talk, play games, read aloud, take dictation, show pictures, etc. Moore states that in general, those who start younger do better. The older ones (being the 6 year olds) are too careful and deliberate, too disturbed by mistakes, etc. (3) The research of Jerome S. Bruner at the Harvard School for Cognitive Studies where Professor Bruner is conducting computer-aided research on how newborns learn to correlate different perceptions. Bruner insists that the growth of mind is very strongly dependent on the kinds of tools one uses and he describes three kinds of tool systems: for manipulating, for looking, and for symbolization. Bruner is most interested in how children develop their systems of processing information. This paper can only report a very few of the exciting explorations with very young children. There are many many more in a number of other countries as well as the United States.

In 1961, J. McV. Hunt's book, INTELLIGENCE AND EXPERIENCE[9] attempted to analyze and interpret all of the previous research on intellectual development that had appeared before that date. It has become a very important document for cognitive psychologists many of whom predict that EDUCATORS will soon have to make plans for the newborn baby, the creeper and the toddler, as well

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[9]J. McV Hunt, INTELLIGENCE AND EXPERIENCE. New York: Ronald Press, 1961.

as children of nursery and kindergarten age. As it stands now, at least half of my nation's five-year-olds do not even have kindergartens to go to! But of all the exciting projects going on in the United States in early childhood education, none begins to match the fantastic achievement in music by the Japanese violinist, Shinichi Suzuki. Here is a place where KODALY proponents must reevaluate their thinking! Nothing that has been accomplished with young children in the area of cognitive development begins to match the amazing results of thousands of little children from the age of 3 to about 6 who have learned to play the violin (a MOST difficult instrument) with amazing musicianship.

Suzuki calls his method the "Mother Tongue Method" and says that just as children learn to speak their native language by listening and by imitating over and over, so may they learn to play the violin by listening and by repetition. Without realizing it, Suzuki is very close to Skinner's operant conditioning for he truly believes that all normal human beings are born with great potential that will only develop under favorable environments and positive reinforcement. Suzuki's program is comparable to KODALY's in that it is highly structured with each step of the way carefully planned to develop skills necessary for later technical needs.

Suzuki Studios and Societies have developed in many countries, but for a variety of reasons, basically environmental and cultural,

none have developed the thousands of highly skilled performers that the Japanese studios have developed on violin and many other instruments. This is a remarkable achievement, especially when one thinks of the fact that in the past, there were very very few Oriental violinists of concert calibre engaged in performing western music, while today, a large number of Oriental violinists hold important positions in major symphony orchestras, conservatories or schools of music in many countries, and, almost all of these have come from the Suzuki Studios! It is very important to note that in the Suzuki method (contrary to KODALY), children are not taught to "read" music until they have reached a certain stage of development in their instrumental training. This is NOT because "reading" is thought unimportant to developing music skills, but contrarily, because it is thought that kinesthetic, memory, and listening skills must be developed first. Children of four and five are playing the Vivaldi Concerto in a minor before they begin to look at the printed page; meanwhile they have developed amazing span of attention, memory, and instrumental skills. While KODALY himself did NOT believe that instrumental training should begin early in a child's life, and while he DID believe that the human voice was the perfect instrument for the development of the child's musicianship, it is possible that were KODALY alive today, and analyzing the Suzuki achievement, he might have considered the great value in some of Suzuki's theories.

It has been frequently pointed out that KODALY realized that in most Hungarian schools instruments of various kinds would be unavailable. The Carl Orff approach to music education, based on the idea that music, movement, and speech are inseparable, and that they form a unity, has by-passed the notion of using formally accepted Western instruments and has, instead, devised simple percussion instruments with and without pitch for earliest stages. Although these instruments are very costly (as produced by the Orff Institute's agents), nonetheless, many Orff enthusiasts have succeeded in replacing them with inexpensive facsimilies which serve the purpose admirably. The important factors in Orff's "approach," for it is NOT a method or a definitely planned sequence for instruction, are: (1) that it begins in very early childhood; (2) that it makes use of the child's own musical experiences as material for the instructional process; (3) that melodic intervals are learned and that rhythm patterns are learned through singing them, saying them, moving to them, and playing them; (4) that instruments are used from the very earliest sessions; (5) that rhythm is the strongest of all the musical elements and the place to start in music education; and (6) that creativity is the most important educational goal. Orff has borrowed freely from Dalcroze with regard to general philosophy as well as specific body movement and from KODALY with regard to developmental skills in music reading, etc.

This writer finds nothing wrong with various philosophers in music education borrowing from each other. It is good to see Orff borrowing from KODALY and even better to see some of Orff being welcomed by KODALY experts! The only important basis for borrowing is the validity of the borrowed factor to the growth and development of the child, and certainly Orff practices, based on fundamental needs of children in psychomotor as well as emotional, cognitive, etc. needs should be seriously considered as valuable to KODALY instruction particularly in the very early childhood musical experiences.

With regard to the revolution in early learning, there has been as much disillusionment with the final results as there has been excitement in the developmental stages. But more and more psychologists are devoting their entire attention to the very earliest stages of development and learning in the hope of finding clues as to how children really learn and how children can be motivated to learn. Those psychologists who feel that our children are being irreparably damaged by our failure to stimulate them intellectually during those crucial earliest years believe that few educators andfewer parents have heard their message. This is, of course, not necessarily true especially in music education. There are a number of music programs devoted to the very early childhood years. While Suzuki, Orff, and KODALY include the very early years, they also move into the more mature years of development in music as well. Furthermore, many other highly specialized music

programs have developed in the last decade, particularly in the United States. In Hungary as well, the KODALY program devoted to earliest childhood has now reached into the day-care centers and the two-month old infants for explorations in music. Developments of this program will be reported by Director, Katalin Forrai at this Symposium. It is firmly believed that when values of music in the earliest stages of emotional, kinesthetic, social and cognitive areas are carefully delineated, we will see a sudden development of musical exposure from birth, and possibly earlier just as KODALY felt necessary. It is hoped that the IKS will play a vital role in this potential future development.

ZOLTAN KODALY AND HIS PROGRAM

ZOLTAN KODALY was a dreamer! He dreamed that fantastic dream dedicated to the enrichment of the life of man! And he dreamed that it could all be done with MUSIC! He visualized, for his own country, an egalitarian society in which <u>every</u> child would have equal opportunity for developing skills indispensible to the finer life. The finer life, to KODALY, meant, in part, not just enjoying the great masterpieces of literature by having reading skills in language, but enjoying the great masterpieces in MUSIC literature by having skills in reading music.

KODALY'S many essays continuously point out that FUNDAMENTAL knowledge of music must be accessible to everyone, not just a

selected few. He believed that music education should not only be for EVERYONE, as stated earlier, but that it should start as early as possible in the life of the child. He frequently wrote such statements as: "The goal is to educate children in such a way that they find music indispensible to life..." "The final purpose of all this must be to instill in the pupils the understanding and love of the great classics." "As teachers make students better musicians, they will also make them better human beings." KODALY constantly pointed out the similarity between the ability to understand great masterpieces in literature and the ability to understand great masterpieces in music. To KODALY, the constant and systematic pursuit of musical skills amounted to nothing less than a national imperative! And he DID live to see his program adopted in his own country on a national basis.

It must be emphasized that KODALY searched, studied, and with his co-workers analyzed and compared not only thousands of indigenous folk materials of Hungary, but also the philosophies and programs developed by other contemporary educators in music. He knew the work of Dalcroze and fully realized the importance of rhythmic movement as a part of musical training; he shared with Orff the belief that young children naturally and simultaneously sing and move with music in their earliest years. Music and movement develop together; in pre-school, kindergarten and early elementary years, singing games are the media through

which much music is presented; and in the middle elementary years, folk dancing becomes a part of music education. Many of KODALY'S 333 ELEMENTARY EXERCISES are sung with basic movements such as walking, running, marching, etc. In his 100 LITTLE MARCHES (second volume of PENTATONIC MUSIC), the teacher is left to her own ingenuity, but expected to invent appropriate rhythmic movements. Creativity was also a very important concept in KODALY'S thinking and he believed that a carefully planned, systematically developed sequence of musical skills and concepts would lead to the development in the children of those "tools" necessary for creativity. For all of his dreaming, KODALY did not believe that creativity could come out of thin air, but that children must have the understanding and the tools with which to create.

KODALY felt that "an important goal of ANY music education program must be the development of aesthetic sensitivity, and that such development must begin early since the individual's attitudes toward aesthetic experiences in music will be formed by the time of adolescence."[10] How right he was! All explorations and experiments in social psychology lead to the conclusions that prejudices and attitudes are the product of environment and are all firmly "learned" and fixed by the time

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[10]Beth Landis and Polly Carder, THE ECLECTIC CURRICULUM IN AMERICAN MUSIC EDUCATION. Washington D.C.: Music Educators National Conference, 1972.

adolescence begins!

KODALY was never averse to including, adopting, or adapting any musical ideas that he felt certain would be valuable in the development of music skills on the part of the children. He adopted the John Curwen hand signals and the "movable DO" system of solmization simply because he recognized their value in the development of music skills; he adapted reading skills in music to the "ideas" that the child already was using just as is done in language reading. But it must be pointed out, he went many steps further in developing a definite ORDER and structuring a specific SEQUENCE so that NO steps ascending the ladder of musical learning would be omitted.

Nor was KODALY averse to using mnemonic devices for the development of musical memory as long as they assisted in the developing sequence from simple to complex. Where colored sticks or children standing alone (or together with linked arms) could represent rhythm patterns or, in the case where large body motions could represent a melodic line or, where hand signals could represent the notation system, KODALY did not object, as long as the devices were truly representational and logically sequenced to match the musical skill development. In other words, KODALY, as well as being inordinately creative himself and contributing to the teaching materials needed at each and every stage of a child's musical development, also was completely attuned to educational theories in child development. His

astute evaluation and consideration of theories of child development are continuously seen in his recommendations and in his own productivity." For over 40 years, KODALY continuously enriched the musical education of our times with theoretic, organizational, and practical compositional works."[11]

It would seem completely consistant with the dreams of the man, with the ideas of the man, with the humanitarian perspective of the man, and with the flexibility of the man in adoption of any and all ideas best for the child, that, were KODALY alive today, he would be perfectly willing to reevaluate all that he had done in the past, and all that he and his colleagues had accomplished for the present in light of any possible changes directed toward the future needs of our children.

For KODALY'S was a quest for direction and "how to best improve, make more useful and more valuable the music instruction." It can be unequivocally stated that 50 years ago, ZOLTAN KODALY stressed the basic values of music in general education, the loss of cultural development where there was no music literacy, and the need for music to help develop the child's mind and body. We may well ask: Have we lost track of this basic belief? Where are we now specifically taking into account the basic growth needs of the child in its particular environment?

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[11] Ibid. p. 138.

Psychologists have already pointed the way, for they have long stabilized the basic facts of growth needs for the child of the future. They tell us loudly and clearly that growth is learning; that growth is integrated with each individual in biological, perceptual, emotional, and cognitive functions; that growth is not only unique to the species, but also to EACH individual; that growth is maturation that readies EACH individual for a function (if that function is unused, then the growth declines); and that growth is sequential and orderly but that individuals vary in time required for characteristics to become evident and in the extent to which they appear. They tell us that BOTH structure and freedom are needed by EVERY child and that an authoritarian kind of pattern of STRICT obedience does NOT build creative people. These facts we must deal with in planning a future music program that follows KODALY'S well established music guidelines and utilizes his tremendous contribution in an amazing repetoire of instructional materials. Grace Nash expressed it wisely in her thinking for tomorrow's needs: "To know HOW to teach children then, we must first study and understand the nature of the child. To know WHAT to teach children, we must find out what ARE their basic and future needs."[12]

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[12]Grace Nash, "Media for Human Development," in Beth Landis and Polly Carder, ECLECTIC CURRICULUM IN AMERICAN MUSIC EDUCATION. Washington, D.C., MENC, 1972.

Beyond this point of understanding the growth needs of children, we come to a difference in the needs of children of different societies. Each society must understand its own developmental patterns of life and prepare for the needs of its children. Certainly the growth needs of children in an underdeveloped society are different than the children's needs in an "over-developed" society. In my own country, many of the young are rejecting values, goals, and even identities that we have always regarded as intrinsic parts of the social fabric, so that now gone are the "hippies", gone are the "flower children", gone are "rock 'n roll" and even jazz. Disco fever has now got us and "disco fever" is worth $8 BILLION annually in the United States. The commercial impact of the disco sound extends far beyond the clubs, the records, and the broadcast market. Dance studios have sprung up to teach novices the New York hustle, the Latin hustle, etc. and Arthur Murray's Dance Studio no longer promotes the waltz, but disco lessons! Mobile disco is available for parties and roller skating disco has caught on. Why has disco seized America's eardrums? Most of us do not even know what "disco" is, or why it is replacing rock (which we also don't know). We are told that "disco" is total escape. The music is "happy" (whatever that means), up tempo (whatever that is); you have fun, you lose yourself in the lights and the sound. It isn't thinking. It's total feeling."[13] Americans are apparently

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[13] Los Angeles Times, article titles: DISCO FEVER: $8 BILLION, February 21, 1979, Part I, Page 22.

very involved right now in the release of energy: running, exercising, and now disco-- and disco is supposed to be good for all ages, where rock wasn't. There are teen discos, kiddie discos, senior discos, gay discos and just discos! How shall the American KODALY teacher deal with the disco oriented child with taste for ear-splitting amplitudes and constant body girations? If it is a fact of life in many American groups, then it must be considered in educational planning in music for those groups.

Just as the educational objectives so dramatically changed in the 10 years between 1957 and '67, so are we now faced with the necessity for reevaluating our goals in terms of our children's needs today and tomorrow. Just as the physical sciences evolved so rapidly that most of its content taught 30 years ago is now completely unrelated to today's needs, so is it time to look at the music education schism that exists between the realities of a child's music environment and his classroom music. KODALY would be the first to say that each music program must fit the needs of the society for which it is planned and while he spoke frequently of the wealth of folk music in EACH nation--folk music that could be used to teach basic elements of music structure, he also stated that the life of folk music changes from country to country and from time to time. Other nations cannot follow the peculiar

road of Hungarian development"[14] -- yet we know full well that the folk song may have to be adapted to bring the culturally deprived child from the world of disco to the majesty of Mozart.

Fortunately, there are a number of exciting explorations and experiments recently reported that have relevance for the problems that music educators face today. Some are related to the deprived child, more are related to the influence of KODALY training on social behavior, on the capacity for social cooperation with KODALY experiences in music,[15] approaches to kinetic fantasy,[16] on the effects of musical development on the organization of quality concepts,[17] on the psychological effects of KODALY"S conception of Music,[18] etc. The effects of KODALY training

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[14]Quoted in Beth Landis and Polly Carder, op.cit., p. 66.

[15]Maria Vida-Szekacs and Katalin Kozma, THE TRANSFER EFFECTS OF MUSICAL EDUCATION. Unpublished chapter of book to be published by the Hungarian Academy of Sciences under the title:"The System Effects of Art Education". Copy in IKS LIBRARY, Holy Names College, Oakland, California.

[16]Maria Vida-Szekacs, "An Approach to Kinetic Fantasy," unpublished research reported in debate on "Research Problems of Creative Thinking," 1973; copy in IKS Library, Holy Names College, Oakland, California.

[17]Maria Benis and Magda Kalmar, THE EFFECTS OF MUSICAL DEVELOPMENT ON THE ORGANIZATION OF QUALITY-CONCEPTS OF PRE-SCHOOL CHILDREN. Unpublished paper; copy in IKS LIBRARY, Holy Names College, Oakland, California.

[18]Cs. Pleh and I. Barkoczi, PSYCHOLOGICAL EFFECTS OF KODALY'S CONCEPTION OF MUSIC EDUCATION.Kecskemet: Kodaly Institute, 1978.

on the personality development and intellectual process was a very vital part of the latter study. Recently reported are studies of cumulative sequential learning and the KODALY method.[19] The IKS Research Committee is presently attempting to collect all relevant studies and place them in the IKS LIBRARY at Holy Names College in Oakland, California.

Many research students are anxiously awaiting the publication of the documentary report containing all of the papers presented at the first and the second National Symposia on the Applications of Learning Theory to the Teaching and Learning of Music. These are called the Ann Arbor Symposia and the second of the Symposia is to take place shortly with MENC publication to follow. These should add to our knowledge of recent research in contributions of music to the needs of the child as seen in the application of various learning theories to the teaching of music.

CONCLUSIONS

If what Clive Pascoe, Director of the Music Board of the Australia Arts Council, has reported is true, and he visited eight countries and had interviews with sixty persons in positions of leadership in the world of music, then we are in trouble. For Pascoe reported to the Australian Council that

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[19] Susan E. Wilkins, MUSIC EDUCATION AND CUMULATIVE SEQUENTIAL LEARNING. Unpublished Thesis, University of Sydney, 1976.

he gradually came to realize that most of the persons holding administrative positions of authority in music have very little or no "vision" for the future. They are completely absorbed with the current situations and find it easier to perpetuate what exists than to anticipate what might develop. This writer finds it difficult to believe that the leadership of THIS INTERNATIONAL ORGANIZATION is going to look the other way while the needs of our children change and the music instruction remains the same. We meet only every other year as an international body and the subjects that demand our attention are diverse and myriad, but NONE is as important as the subject of the future of the whole KODALY program.

The KODALY program must reflect the needs of the children in the particular environment in which they happen to live. The first step in consideration of this MUST for the future of the KODALY Program would be for the IKS to direct its attention to specific planning for such a development. THIS writer visualizes the KODALY of the future as a MUSIC EDUCATION UMBRELLA encompassing the finest and most valid of all the music proposals, theories, and curriculum plans with each rib of the umbrella a factor in the KODALY basic philosophy. This means that we understand fully the work and the proposals of Orff, Suzuki, MMCP (Manhattanville Music Curriculum Project), CEMREL (Central Midwestern Regional Educational Laboratories, Leachner, and others, and develop a broad picture of where each may fit into

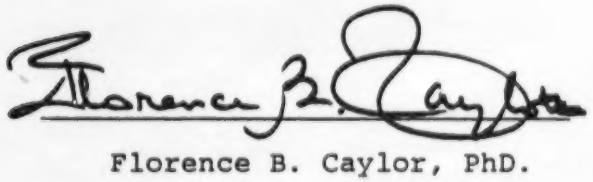
the needs of children in the possible future. Assuredly, we must acknowledge that the future holds different needs for different societies, but basically the structure will be the same. A complex technological society is not going to have the same specific needs as a lesser developed society, but the underlying structure and philosophy will be the same. This implies that the IKS will challenge a group of its members to delineate in specific detail the basic tenets of the KODALY philosophy. So much has been written by so many; there is a need for organization, elimination of repetition and consolidation of ideas. This means that there will be an organized effort on the part of the IKS to have each nation develop its own set of specific needs and materials which they feel will adequately reflect their heritage and will be useful in the future application of music principles.

The many many needs for sequencing KODALY materials should be planned as yet another organized study directed by the IKS, for, unless we both direct and organize the plans for the future of the KODALY PROGRAM, it is going to end up being different things in different countries and being taught different ways by different teachers. If the fabric of the KODALY PROGRAM of the future is to be woven strongly and each of its threads carefully identified as a part of the total picture of children's needs, then the leadership in THIS INTERNATIONAL SOCIETY must lay the groundwork and the plans

for such development and each and every one of us must bear the responsibility for supporting and contributing to the work that lies ahead. May I conclude by repeating my favorite excerpt from an old old anonymous poem? For we MUST NOT follow the calf-paths of the past!

"For men are prone to go it blind
along the calf-paths of the mind
And work away from sun to sun
to do what other men have done.
They follow in the beaten track
and out, and in, and forth, and back;
And still their devious course pursue,
to keep the track that others do.
But how the wise old wood-gods laugh,
who saw the FIRST primeval calf ....

Ah! Many things this tale might teach,
but I am not ordained to preach,"



Florence B. Caylor, PhD.

MUSIC FOR OUR CHILDREN'S CHILDREN

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